

LITERARY NOTES.

J. B. Lippincott & Co. will soon publish a complete edition of the poetical works of T. Buchanan Read.

The new Hawthorne romance is rapidly getting into type, and it is supposed, is about of the length of "Septimus Felton."

Mr. Murray is reported to have paid \$15,000 for the copyright of Mr. O'Donovan's nearly completed work on Central Asia.

The volume containing the revised lectures lately delivered at the Concord School of Philosophy will be accompanied by brief biographical sketches of each lecturer.

R. Worthington is preparing a hand-some new uniform edition of Hazlitt's works; also a fine standard edition of Lavater's "Physiognomy." He has ready a revised edition of Chambers's Etymological Dictionary.

The "Catholicon" is about to enter on a new lease of life under the borrowed title of "The Overland," of which magazine it was in reality the descendant. All readers of that once well-known periodical will unite in cordial wishes that its vigor and originality may accompany the revival of its name.

A new American edition of Goethe's works in ten vols. uniform with the Cambridge editions of Thackeray, Macaulay, etc., will shortly be brought out by Estes & Lauriat. The editor is Professor F. H. Hedge. A cheaper duodecimo edition will be published about the same time.

The sale of the late W. H. Ainsworth's library realized only \$2,350, most of the books bringing small prices. The lot consisting of Cruden's bibles, pencil drawings illustrative of Ainsworth's novels, with nineteen autograph letters explanatory of the drawings, brought the highest price obtained—\$180.

Henry Holt & Co. will soon bring out Mrs. Keenly's "Later Records"—perhaps the most successful book of the London season. At nearly the same time they will publish S. L. Fleischman's translation of Heine's "Romantic School," and a new and comparatively cheap edition of Goodwin's "Domestic Cyclopædia."

A little volume on "Greek Wit" has lately been brought out in London by F. A. Paley. It is slender, but interesting, and has perhaps more of wisdom than humor. Among the anecdotes is that of Pericles and his pilot who was terrified by an eclipse of the sun. Pericles held up his cloak before the man's face. "Do you see anything very terrible, or the forecast of any terrible event?" "I do not," replied the man. "Then," asked Pericles, "what is the difference between this and the eclipse, except that the body which makes the darkness in an eclipse is a little larger than a cloak?"

In the second of "The Browning Society Papers" —a magazine of 140 pages just published in London at the extraordinary price of \$2 50—the Rev. J. Kirkham advises the student of Browning to begin not with the longer poems, but with "Rabbi Ben Ezra," thence proceeding to "Prospero," "Childe Roland," "Abel Vogler" and "Caitlin." Mr. Kirkham claims for Browning "the distinction of being the greatest Christian poet we ever had, not in the narrow, dogmatic sense, but as the teacher who is astituted through all his Christian sympathies as with artistic or musical," an opinion which is endorsed by one of his non-Christian admirers, Mr. James Thomson.

M. Louis Menard, whose discovery of the classical lessons given to the Dauphin by Bossuet and others was mentioned some months ago, has put forward some cogent reasons for attributing to La Fontaine six fables hitherto ascribed to that very equivocal personage who styled herself Mae, de Villette. Under the title of "Les Fables Galantes" (Charnay, Paris), he has republished these compositions in fac-simile, together with an introduction, in which he fully explains the grounds for ascribing them to La Fontaine, and ingeniously accounts for their original appearance under a name which, though now very uneventful, was then better known than that of the great fabulist.

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